

Acte IV

Aux Enfers. Le Tartare. Le paysage est profond, fuligineux, énorme, désolé, mélancoliquement désastreux. La scène même, sous un plafond qui est levers de la Terre, est occupée par un lieu du Turtare. Dans un creux de roche noire, où s'enfonce, après un intervalle, un tribunal de bronze, se tient assis, immobile, parmi des cyprès bas, le dieu Hadès, très vieux, couronné de rubis sombres, au vêtement de pourpre éteinte. Sur les marches inférieures sont debout ou étendus les Vieillards des Enfers. Tout à fait au premier plan, un trône étroit et haut, de marbre noir, incrusté de pierreries pâles, opales et saphirs, où, en étroite robe mauve, apparaît Perséphone longue, fière et fine, pâle, hiératique, levant un lys noir dans sa main droite. Devant le trône sont harmonieusement disposés des enlacements de jeunes formes de femmes, en robes de deuil violet, des verveines dans les cheveux; ce sont les compagnes de Perséphone qui la suivirent aux Enfers.

Quand le rideau se lève, une désolée lamentation — des plaintes d'âmes qui n'en peuvent plus, — s'élève universellement; c'est l'infini de la douleur sans espoir.

Lent-plaintif (*Lento espressivo*)

PIANO

50 = ♩ *p*

pp *ff* *p* *dim.* *f*

LES VOIX DES AMES (Chœur invisible)

Musical score for "LES VOIX DES AMES (Chœur invisible)". The score is written for Soprano (SOPR.), Contralto (CONTR.), Tenors (TÉNORS), Basses (BASSES), and Piano.

The vocal parts (Soprano, Contralto, Tenors, Basses) are arranged in four staves. The lyrics are:

Soprano: Ah! Ah! Hé - las!

Contralto: Hé - las! Hé - las! Hé - las!

Tenors: Ah! Ah! Hé - las!

Basses: Hé - las! Hé - las! Hé - las!

The piano accompaniment is written for the right and left hands. The right hand features a melodic line with a crescendo from *p* to *f* and a decrescendo back to *p*. The left hand provides a harmonic accompaniment with chords and moving lines. The piano part includes dynamic markings: *pp*, *mf*, *ff*, and *fff*.

The score is published by H. & C^{ie} 22,179.

LES VIEILLARDS DES ENFERS
8 BASSES

f
Sous le sol et la mer suspen -

pp *ff* *dim.* *p*

ff *dim.* *p*

- dus en décom - bre, Du râ - le de Si - syphe au sanglot d'Exi - on

p *mf* *p* *mf*

8^a bassa-----!

8^a bassa-----!

Gé-mit l'é-ter - ni - té de l'expi-a-ti-on Vers l'im - mo-bile Ha-

p *ff*

8^a bassa-----!

- dès char - - gé d'en-nui dans l'om - - bre.

pp

pp

8^a bassa-----!

The musical score is written for a voice and piano. It consists of two systems of staves. The first system has four staves: two for the voice (soprano and alto) and two for the piano (treble and bass). The second system has four staves: two for the voice (soprano and alto) and two for the piano (treble and bass). The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are 'Ah!', 'Hé - las!', and 'Hé - las!'. The dynamics include *p* (piano), *f* (forte), *ff* (fortissimo), *pp* (pianissimo), and *mf* (mezzo-forte). The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

LES VIEILLARDS DES ENFERS se tournant vers Hadès.

f
Tant d'obscur é - pouvante et de

pp *ff* *dim.* *p*

plaintes fu - nè - bres Ont las - sé le cour - roux de sa di - vi - ni - té;

p *mf* *p* *mf*

8^a bassa - - - - -

Son si - lence im - pas - sible est fait de surdi - té, Et la nuit de ses

ff *ff*

8^a bassa - - - - -

yeux ne voit plus les té - - nè - - bres.

pp *pp*

8^a bassa - - - - -

LES VOIX DES AMES

Ah! Ah! Hé - las! Hé - las! Hé - las! Hé - las! Hé - las! Hé - las!

p

LES COMPAGNES DE PERSÉPHONE groupées devant son trône, très doucement comme en chuchotant.
8 SOPR.

Un peu moins lent peu à peu Mais Per-sé-
 (*Un poco meno lento poco a poco*)

p

Modéré lent (*Lento moderato*)

più p

-phone en son mys-tè-re ·Rê-ve et s'é-meut des maux soufferts;

dol.

f *p*

Ce qui la fait douce aux En - fers,

pp

C'est son sou - ve - nir de la Ter - re.

dim. *pp*

66 = ♩

PERSEPHONE immobile, les yeux mi-clos, chante comme une idole, qui prendrait vie, à peine.

pp

Hé - las! - a - vant que

P.

le dieu noir M'emportât dans son char dé - bè - ne, J'étais

P. ro - se, mê - me le soir, Sous les sau - les de l'eau thébai -

dol.

P. - ne. Quand l'aube éveil - le la couleur, Je riais, rose

poco cres. *dol.*

poco cres. *pp*

P. et si fleu - ri - e Qu'on me pre -

p

P. - nait pour u - ne fleur Par mi cel - les de la prai - ri -

rall. *cres.* *dim.*

rall. *cres.* *p*

au Mouvt (a Tempo)

P. *mf* *cres.*

- e. Main - tenant, dans la gaîne é - troi - te

au Mouvt (a Tempo)

cres. *mf* *cres.*

P. *f* *mf*

De mon trône — et — de mon devoir, — Je me tiens, pâle et

f *mf*

rall. au Mouvt (a T°)

P. *f*

tou - te droi - te, A - vec dans la main un lys noir.

rall. au Mouvt (a T°)

f

dim.
e sost.

P.

p

Modéré_sans rigueur (*And^{te} mod^{to} senza rigore*)

P. *mf* triste. *cres.*

63= Je suis la Ma-jes-té bla-far-de Que guet-te l'Enfer in-qui

Modéré_sans rigueur (*And^{te} mod^{to} senza rigore*)

fp *p*

P. *mf* *f* *p*

- et; Il tremble quand il me regar-de, J'avais peur quand on me voyait.

mf *f* *p* *fp*

P. *f* émue.

LES VOIX DES AMES au loin. Je suis implacable et funes-te;

f Grâ-ce!

f Grâ-ce!

f Grâ-ce!

f Grâ-ce!

f Grâ-ce!

LES COMPAGNES DE PERSEPHONE
avec un grand geste qui montre tout l'Enfer.

ff Ah! fais grâ-ce!

f

cres. *più f*

P. Qui me suppli - e implore en vain; Nulle humai - ne pitié ne

Plus lent (Meno) *mf* *p*

P. res - te Dans mon cœur froi - dement di - vin.

Plus lent (Meno)

Plus animé, violent (Più animato) *ff*

P. Ti - si - pho - - - ne, pour les sup -

Plus animé, violent (Più animato)

88 =

ff

P. - pli - ces Je fais signe à ton fouet dor -

P. *déchirant.* *sf* *Mais sa dureté s'attendrit...* *rall.*
 - mant. *Va!* *sf* *rall.* *dim.* *p*

P. *1^{er} Mouvt (1^o Tempo)* *p* *et elle achève, en laissant tomber le lys noir.*
 66=*1^{er} Mouvt (1^o Tempo)* *p* *Ah!* *Je rêve au clair frémis-se-*
pp

P. *ment* *des a-beil-les,* *Ah!* *je rêve au*
mf *pp* *p* *pp*

P. *rall.* *au Mouvt (a Tempo)* *cres.* *pp*
clair frémissement *Des a-beil-les sur les ca-li-ces...*
cres. *rall.* *au Mouvt (a Tempo)* *p* *pp*

P. *pp* *rall.* *au Mouvt! (a Tempo)*
dol.
 ah! — je rê — — — ve... Ah! — je rê — — —
rall. *au Mouvt! (a Tempo)*

De ce moment, il y a comme une accalmie de bien-être dans les plaintes des suppliciés,

P. *rall.*
 — — — — — ve... *rall.*
cres. f dim.

car une lueur douce glisse le long des roches.

Très modéré — en marche (*All^{to} molto mod^{to} quasi una marcia*)

84 = *pp*
 (au loin) *pp*

En même temps c'est la musique des Grâces qui, de la terre, descend vers l'Enfer....

LES COMPAGNES DE PERSÉPHONE

se sont levées à demi. *mf*

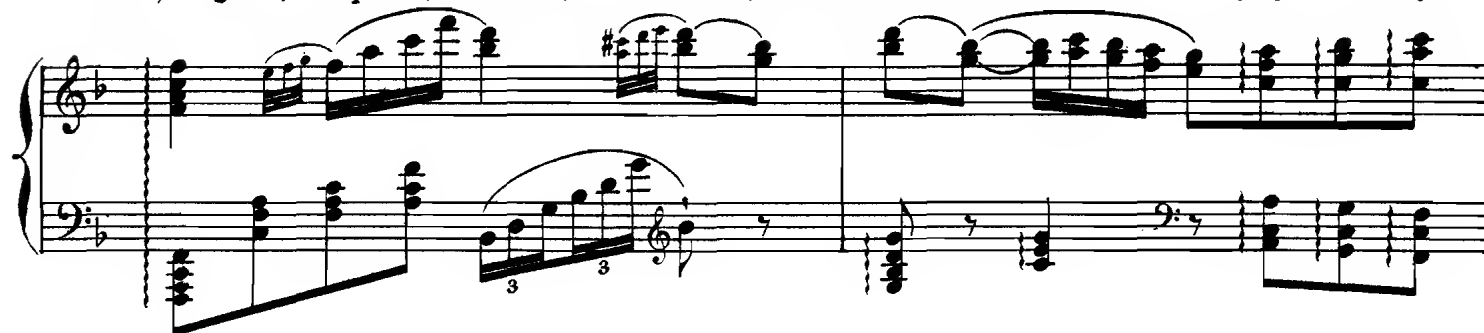
Mais... Qu'est-ce?... u-ne pâ-leur é-ma-ne du lointain, Pa-

-reille à cel-le sur la ter-re, du ma-tin...

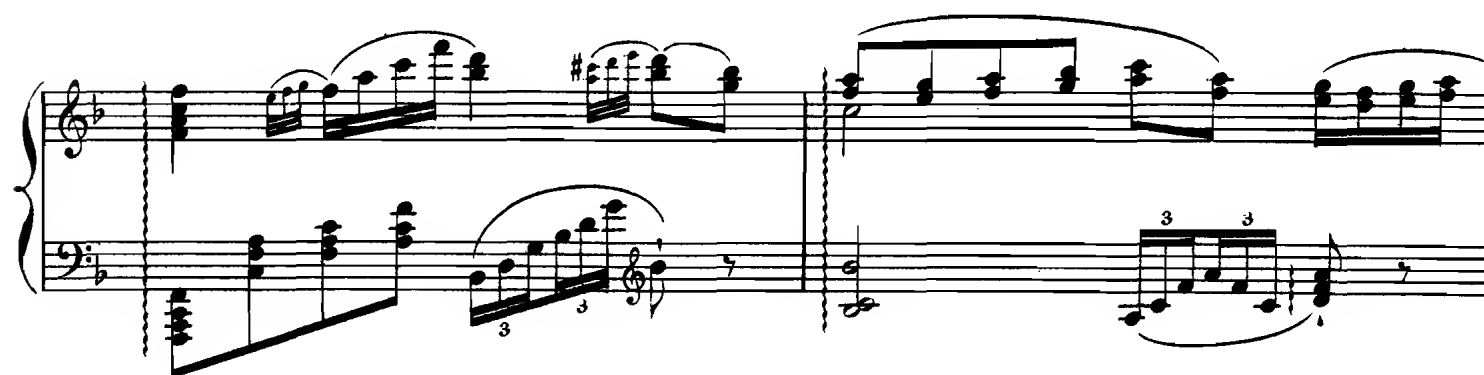
Comme repoussées dans le Tartare, par une force que la douceur rend plus irrésistible, les trois Furies,

pp

Alecto, Megæra, Tisiphone, — reculent, le dos tourné, devant l'invasion lumineuse des Nymphes, des Jeux,



des Désirs, qui s'avancent en des danses qui sont des marches lentes.



Un instant, les trois Furies se retournent, obligent les Désirs,



les Jeux, les Nymphes, à reculer; mais celles-ci s'étant écartées, les trois Furies se trouvent en

First system of musical notation for piano, featuring a treble and bass staff with various chords and triplets. Dynamics include *f*, *p*, and *f*. A measure rest of 8 is indicated.

présence des trois Grâces.

rall.

au Mouvt (*a Tempo*)

Second system of musical notation for piano, continuing the piece with triplets and chords. Dynamics include *p* and *pp*.

Third system of musical notation for piano, featuring complex chordal textures and triplets.

Fourth system of musical notation for piano, with prominent triplet patterns in both staves.

Fifth system of musical notation for piano, concluding the piece with a *dim.* marking.

Et alors, c'est, au premier plan: le duel des trois Furies avec les trois Grâces; duel considéré par les vieillards des Enfers—seul Hadès n'a point bougé— par Perséphone et les compagnes de Perséphone. Ce duel, c'est le Charme qui triomphe de la Terreur. Il y a un moment de division dans le combat où l'une des grâces, Aglaïa, combat seule contre l'une des furies: Tisiphone, et, triomphante, exprime sa joie. Puis le combat-ballet prendra fin, dans l'attitude humiliée et ravie des Furies vaincues par les Grâces, au moment même où toutes les scènes du fond sembleront s'épanouir dans un mystère de paix, de beauté et de lumière.

Modéré_Ferme (*Molto mod^{to} deciso*)

96=8

ff

8

ff

8

ff

8

sff

The page contains five systems of musical notation, each consisting of a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble staff containing a series of eighth notes and a bass staff with a single note. The second system features a treble staff with a series of eighth notes and a bass staff with a single note. The third system shows a treble staff with a series of eighth notes and a bass staff with a single note. The fourth system displays a treble staff with a series of eighth notes and a bass staff with a single note. The fifth system shows a treble staff with a series of eighth notes and a bass staff with a single note. The notation is written in a style typical of 19th-century musical manuscripts.

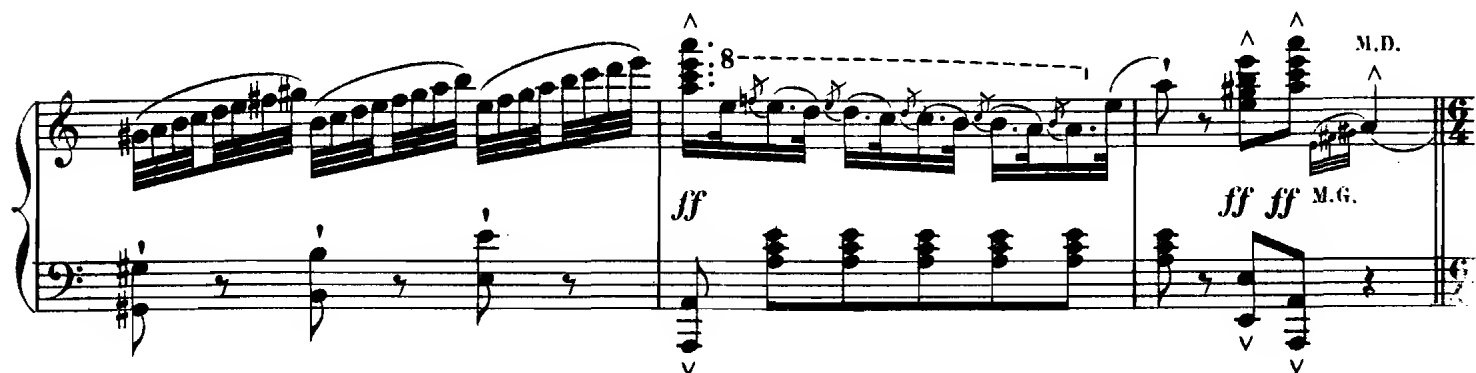
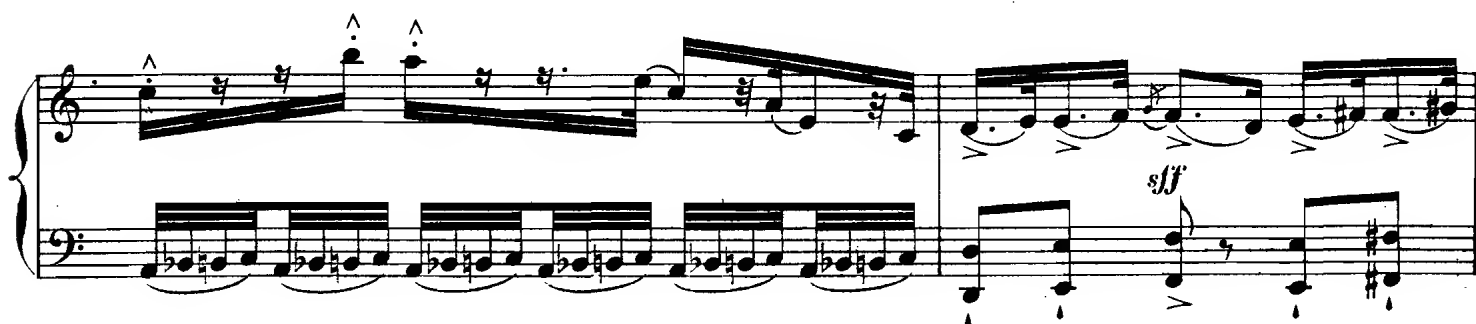
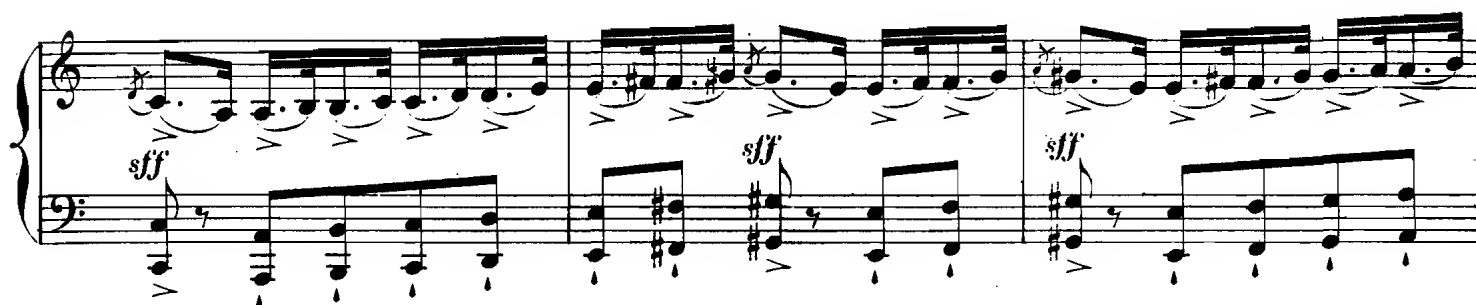
ff

sff

sff

sff

sf



Assez lent, avec un grand charme (*And^{te} espressivo*)

The musical score is written for piano in 6/4 time. It consists of five systems, each with a grand staff (treble and bass clef). The tempo and mood are indicated as 'Assez lent, avec un grand charme (*And^{te} espressivo*)'. The first system includes a tempo marking '60 = ♩' and a dynamic marking 'p'. The music features a melodic line in the right hand with long, expressive slurs and a supporting bass line in the left hand. The key signature has one sharp (F#), and the piece concludes with a double bar line.



First system of musical notation. Treble and bass staves. Dynamics: *mf* (mezzo-forte) and *più f* (più forte). The system features a series of chords in the treble and a more active bass line.

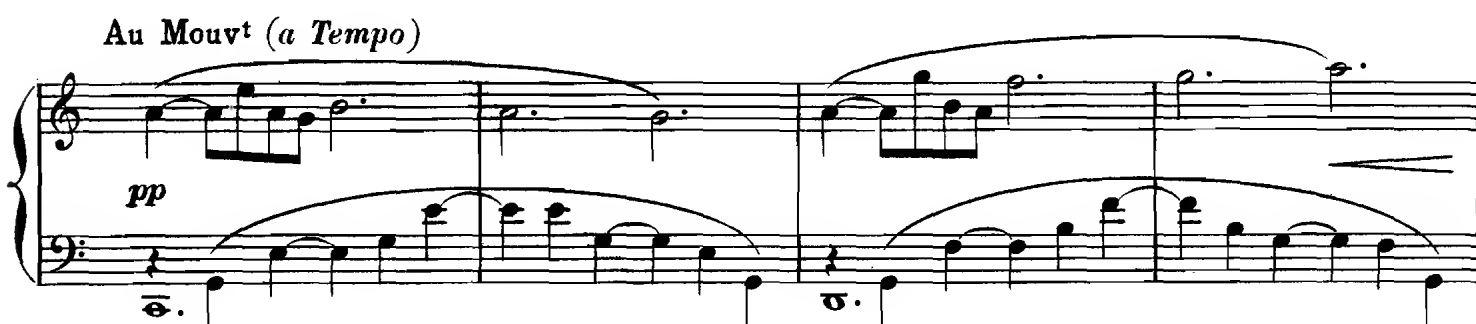


Second system of musical notation. Treble and bass staves. Dynamics: *ff* (fortissimo). The system continues the chordal texture in the treble with a steady bass accompaniment.

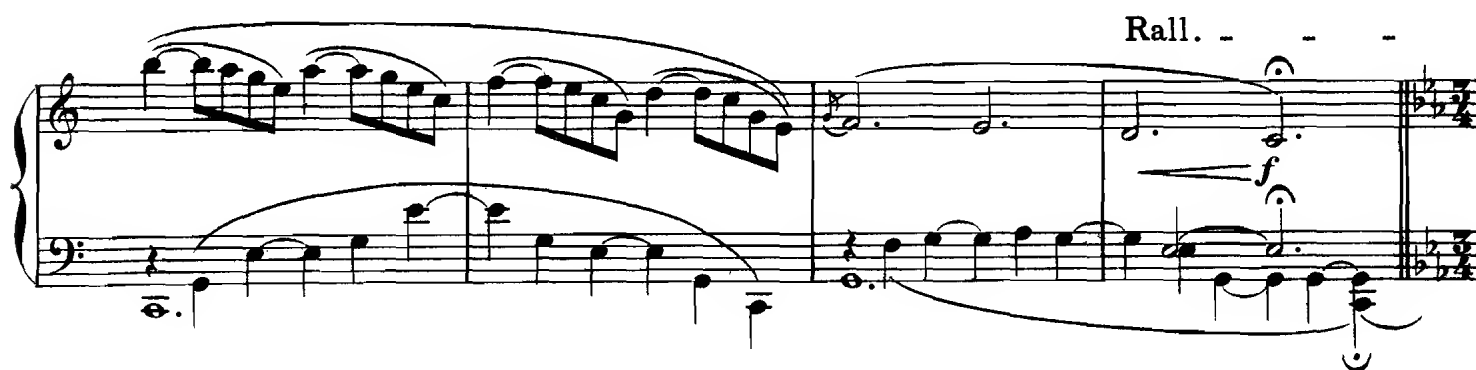


Third system of musical notation. Treble and bass staves. Dynamics: *mf* (mezzo-forte) and *p* (piano). The system includes a *Rall.* (Ritardando) marking and a dotted note in the treble.

Au Mouvt (a Tempo)



Fourth system of musical notation. Treble and bass staves. Dynamics: *pp* (pianissimo). The system shows a change in tempo and dynamics, with more active melodic lines in both staves.



Fifth system of musical notation. Treble and bass staves. Dynamics: *f* (forte). The system concludes with a *Rall.* (Ritardando) marking and a final flourish in the treble.

Modéré_Ferme (*Molto mod^{to} deciso*)

The musical score is written for piano and consists of five systems of staves. Each system has a treble and a bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The tempo and mood are indicated as "Modéré_Ferme (*Molto mod^{to} deciso*)".

The first system begins with a tempo marking "400=" and a dynamic marking "ff". It features a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff. The second system also features a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff. The third system features a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff. The fourth system features a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff. The fifth system features a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff.

This page of musical notation consists of five systems of staves, each with a treble and bass clef. The music is written in a key signature of two flats (B-flat and E-flat). The notation includes various musical elements:

- System 1:** Features a *ff* (fortissimo) dynamic marking. The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes. There are accents (^) over the first notes of the right-hand phrases.
- System 2:** Continues the triplet patterns in the right hand. A *ff* dynamic marking appears in the left hand.
- System 3:** The right hand features a triplet of eighth notes. The left hand has a *ff* dynamic marking.
- System 4:** The right hand has a triplet of eighth notes. The left hand has a *ff* dynamic marking.
- System 5:** The right hand has a triplet of eighth notes. The left hand has a *ff* dynamic marking.

The notation includes various musical symbols such as accents (^), slurs, and dynamic markings (*ff*, *sf*). The page concludes with a double bar line and a key signature change to one flat (F major or D minor).

Pas trop vite, mais palpitant (*And^{te} con moto*)

The piano score is written for two staves, Treble and Bass, in the key of D major (two sharps) and 3/4 time. The tempo is marked *And^{te} con moto*. The score is divided into four systems, each containing two measures. The first system begins with a treble clef and a key signature of two sharps. The first measure of the first system is marked with a tempo of 84 = . and a dynamic of *p*. The first measure of the second system is marked with a dynamic of *mf* and the instruction *très chanté*. The first measure of the third system is marked with a dynamic of *sf*. The first measure of the fourth system is marked with a dynamic of *p*. The score includes various musical notations such as triplets, slurs, and dynamic markings. The first system is marked with a tempo of 84 = . and a dynamic of *p*. The first measure of the second system is marked with a dynamic of *mf* and the instruction *très chanté*. The first measure of the third system is marked with a dynamic of *sf*. The first measure of the fourth system is marked with a dynamic of *p*. The score includes various musical notations such as triplets, slurs, and dynamic markings. The first system is marked with a tempo of 84 = . and a dynamic of *p*. The first measure of the second system is marked with a dynamic of *mf* and the instruction *très chanté*. The first measure of the third system is marked with a dynamic of *sf*. The first measure of the fourth system is marked with a dynamic of *p*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

[M.D.] *p*

84 = .

[M.G.] *mf* très chanté

cres. *più f*

f

sf

p

sf M.D.

M.G.

p

p

cres.

First system of musical notation. The treble staff features a melodic line with triplets and a crescendo (cres.) leading to a fortissimo (f) dynamic. The bass staff provides harmonic support with chords and a fortissimo (f) dynamic. The system concludes with a crescendo (cres.) and a fortissimo (più f) dynamic.

Second system of musical notation. It begins with a tempo change instruction: "Rall. - - - Au Mouvt (a Tempo)". The treble staff has a piano (p) dynamic and a dolcissimo (dol.) marking. The bass staff features a fortissimo (sf) dynamic followed by a pianissimo (pp) dynamic. The system ends with a crescendo (cres.) marking.

Third system of musical notation. The treble staff continues with triplets and a fortissimo (f) dynamic. The bass staff features a fortissimo (sf) dynamic and a fortissimo (più f) dynamic. The system concludes with a fortissimo (sf) dynamic.

Fourth system of musical notation. The treble staff features a piano (p) dynamic. The bass staff includes markings for "M.G." (Mezzo-Grande) and "M.D." (Mezzo-Dolce), along with a fortissimo (sf) dynamic and a piano (p) dynamic. The system concludes with a fortissimo (sf) dynamic.

The musical score consists of five systems, each with a grand staff (treble and bass clef). The notation is as follows:

- System 1:** Treble staff has a continuous eighth-note pattern. Bass staff starts with a half note, then a half note, followed by a half note marked *f* *très chanté* with a slur.
- System 2:** Treble staff has a continuous eighth-note pattern. Bass staff starts with a half note, then a half note, followed by a half note marked *f* with a slur.
- System 3:** Treble staff has a continuous eighth-note pattern. Bass staff has a half note marked *sf* with a slur, followed by a half note marked *p* with a slur.
- System 4:** Treble staff has a continuous eighth-note pattern. Bass staff starts with a half note marked *pp*, followed by a half note marked *f* with a slur.
- System 5:** Treble staff has a continuous eighth-note pattern. Bass staff starts with a half note marked *p*, followed by a half note marked *cres.* with a slur, and ends with a half note marked *f* with a slur.

The image displays four systems of musical notation for piano, arranged vertically. Each system consists of a grand staff with a treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is 3/4.

- System 1:** The treble staff begins with a triplet of eighth notes, marked with a piano (*p*) dynamic and a bracket labeled [M.D.]. The bass staff features a melodic line with a crescendo leading to a fortissimo (*f*) dynamic, marked with a bracket labeled [M.G.] and the text *cres - - - più f*.
- System 2:** The treble staff continues with triplet figures, marked with a fortissimo (*f*) dynamic. The bass staff has a melodic line with a fortissimo (*sf*) dynamic and a triplet of eighth notes.
- System 3:** The treble staff shows triplet figures and a melodic line with a piano (*p*) dynamic. The bass staff has a melodic line with a fortissimo (*sf*) dynamic and a triplet of eighth notes. The system concludes with a melodic line in the bass staff marked with a piano (*p*) dynamic and a bracket labeled [M.D.].
- System 4:** The treble staff features triplet figures and a melodic line with a piano (*p*) dynamic. The bass staff has a melodic line with a piano (*p*) dynamic and a triplet of eighth notes.

First system of musical notation. The key signature has two sharps (F# and C#). The music features a piano introduction with a forte (*f*) dynamic. The right hand contains a triplet of eighth notes. The left hand has a sustained bass line with a forte (*f*) dynamic.

Second system of musical notation. It begins with a *rall.* (rallentando) marking. The tempo then changes to *au Mouvt (a Tempo)*. The right hand has a piano (*p*) triplet. The left hand has a piano (*p*) triplet and a *dim.* (diminuendo) marking. A *cres.* (crescendo) marking is present in the right hand.

Third system of musical notation. The right hand features a piano (*p*) triplet and a *più f* (piano più forte) marking. The left hand has a forte (*f*) dynamic and a *sf* (sforzando) marking.

Fourth system of musical notation. The right hand has a piano (*p*) triplet and a *p* (piano) marking. The left hand has a forte (*f*) dynamic and a *sf* (sforzando) marking. The system concludes with a *M.D.* (Molto Dolce) marking and a *p* (piano) marking.

8

ff

8

sf *expressif* *sf*

8

ff

8

sf *expressif* *sf*

sf *dim.* *rall.* *dim.*

pp

Detailed description: This is a musical score for piano, consisting of five systems of two staves each. The key signature is two sharps (F# and C#). The first system (measures 1-2) features a treble staff with a rapid sixteenth-note scale and a bass staff with a slower, more melodic line. The second system (measures 3-4) continues the treble staff's scale and introduces a more complex bass line. The third system (measures 5-6) shows a change in the treble staff's texture. The fourth system (measures 7-8) features a similar treble staff texture to the second system. The fifth system (measures 9-12) concludes the piece with a series of chords and a final melodic phrase in the treble staff, while the bass staff plays a series of chords. Dynamics include *ff* (fortissimo), *sf* (sforzando), *expressif* (expressive), *dim.* (diminuendo), *rall.* (rallentando), and *pp* (pianissimo). A measure number '8' is written above the first staff of each system.

au Mouvt (a Tempo)
PERSEPHONE *f*

au Mouvt (a Tempo)
[M.D.] *p*

A-vec leurs ges - tes d'or et leurs dan-ses fleu-

[M.G.] *p* *cres.* - - - *più f*

P. *f*

- ri - - - es Les grâces de Cy - pris ont li.

sf

P. *rall.* - - - au Mouvt (a Tempo)

- é les Fu - ri - - - es

LES COMPAGNES DE PERSÉPHONE *mf*

LES VIEILLARDS DES ENFERS *mf*

rall. - - - *p* au Mouvt (a Tempo)

sf M.D. M.G. *p*

grâces de Cypris ont li

grâces de Cypris ont

sf *p* *sf*

PERSÉPHONE *f*

Les *p*

Les *p*

LES VOIX DES AMES au loin. Les *p*

Les *p*

Les

f les Fu-ri-es.

f les Fu-ri-es.

p *sf* *p* *dol.*

P. *grâ - - - ces ont li - - é les Fu.*
grâ - ces de Cy - - pris ont li - é les Fu.
grâ - ces de Cy - - pris ont li - é les Fu.
grâ - ces de Cy - - pris ont li - é les Fu.
grâ - ces de Cy - - pris ont li - é les Fu.

f *mf* *p* *tr* *sf* *dim.*

P. *ri - es a - vec leurs ges - - - tes d'or.*
ri - es.
ri - es.
ri - es.
ri - es.

pp *rall.* *tr* *pp* *tr* *pp* *tr*

Perséphone voit venir Ariane, que suivent deux Nymphes portant une grande corbeille voilée.

Lent - expressif. (*And.^{te} lento espressivo*)

66 =

ff *ff* *ff*

8^a Bassa

PERSÉPHONE à Ariane qui se courbe humblement. *mf*

Mais,

dim. *p*

P. toi, que veux-tu, For - me qui tends vers moi ta pri - è - re ferven - te?

Ariane se relève un peu - Perséphone, qui avait étendu les bras vers elle, la touche par mégarde et soudain, palpitante et joyeuse:

Déclamé, vibrant, ému, mesuré.

72 =

P. Vivante!.. elle est vi - van - te! O déli - ce pour

f *p* *pp*

P. *sf*
 moi qu'entoure l'épouvante Du néant de néant vè-tu, O déli-ce De pouvoir tou

P. *sf*
 cher la peau vi-ve De ces mains de chair, de ce front bat-tu Par le pouls de la vie ac-

ARIANE *mf*
 Je ré-

P. *f* *dol.*
 - ti - ve... O forme hu-mai-ne, que veux-tu?

Plus animé. (*Più mosso*) *sf*
 A. cla-me la faveur due A l'effort de mon de-voir: Phè-dre, ma

Plus animé. (*Più mosso*) *pp*

1^{er} Mouvt (1^o T^o)

A. *sœur, des - cen - due Au roy - au - me noir.*

PERSÉPHONE

Oui,

1^{er} Mouvt (1^o T^o)

P. *Phèdre est là, dor - mante en son fu - nè - bre lan - ge.*

Plus lent. (*Meno*)

P. *Mais il n'est point de re - tour, Pour les om - bres, vers le jour!..*

Plus lent. (*Meno*)

pp

ARIANE. Plus animé. (*Più mosso*)

f *plus bas. p*

Rei - ne! si vous sa - viez ce que j'of - fre en é - chan - ge! *La*

Plus animé. (*Più mosso*)

pp

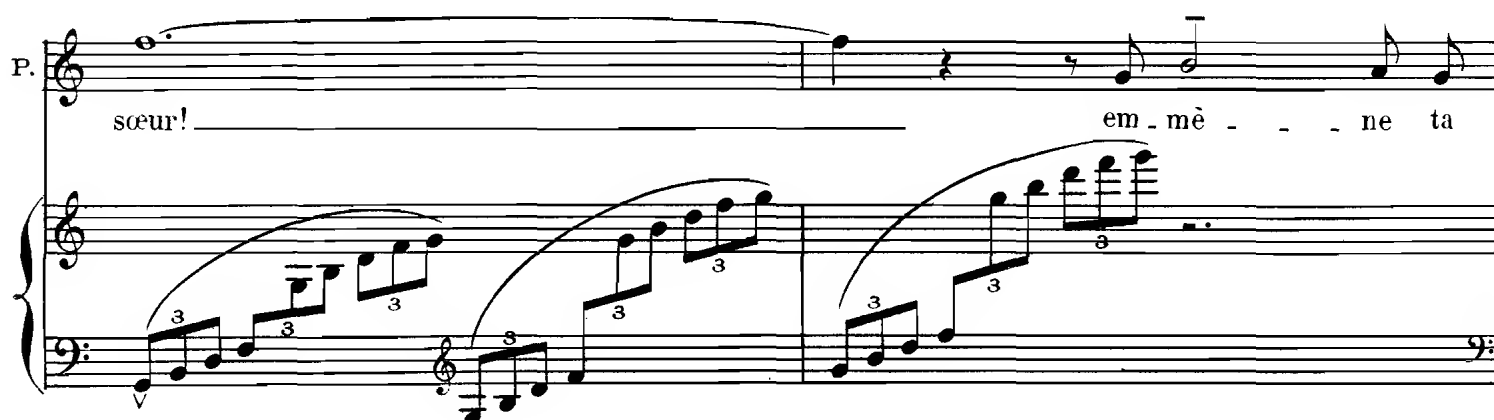
A. 

En effet les Nymphes se sont approchées, et, Ariane ayant retiré le voile, on voit fleurir et resplendir de grandes touffes rouges et blanches.

A. 

PERSÉPHONE dans une joie passionnée, saisissant les roses.



P. 

P. *rall. - - au Mouv! (a Tempo)* *avec ivresse.*
dim. *f*
 sœur! Des ro - - - ses!

rall. - - au Mouv! (a Tempo)
f dim. p

P. *f*
 des ro - - - ses! Je

più f cres. - -

P. *sf p* *rall. - - dol.*
 vois, — j'as - pi - re, et touche — et bai - - se la — douceur —

p *rall. - - dol. p*

Palpitant - plus animé. (*appassionato*) Cédez (*poco rall.*) *rall. - - Lent. (Lento)*
f dim. pp dol.
 De toutes les — hu - mai - nes cho - ses Dans — leurs chères fraî - cheurs — é - clo - ses!

Palpitant - plus animé. (*appassionato*) Cédez (*poco rall.*) *rall. - - Lent. (Lento)*
f sf sf dim. pp pp

1^{re} Mouv! (1^{re} Tempo)

P. *p* Des ro - ses! *f* des

1^{re} Mouv! (1^{re} Tempo)

ppp *f*

ro - ses! ah! je vois, j'as - pi - re des

ff *più f*

Lent. (Lento) rall. éperdûment.

ro - ses! des ro - ses!!

Lent. (Lento) rall. *ff*

cres. *ff*

Pendant que Perséphone caresse éperdûment les fleurs, deux de ses compagnes sont allées derrière le tribunal de bronze; elles ramènent Phèdre, voilée de noir, comme vêtue de ténèbres -

Large (And^{te} sostenuto)

66 = *p* 3

L'une des compagnes de Perséphone écarte
le voile. Phèdre voit Ariane et comprend.

PHÈDRE

Moins lent. (*Meno lento*)

f *cres.* *f* 80 = ♩

Moins lent. (*Meno lento*)

Ph. *sf* *p* *dol.*

ARIANE grave.

p *più f* *pp* *mf*

A. *dim.* *mf*

Alors Phèdre courbe la tête, et Ariane, qui l'enlace, la conduit vers la route du retour. En même temps, tandis que Perséphone n'a pas cessé d'admirer et de toucher les roses, tout s'assombrit au fond. Hélas! tout Assez lent. mélancolique. (*And^{te} lento espressivo*)

va s'éloigner, dans plus de crépuscule, de ce qui fut la vision de lumière et d'enchantement. L'Enfer voit remonter en silence et lentement les Grâces, les Nymphes, les Jeux, les Désirs, tous les charmes, toute la beauté.

LES COMPAGNES DE PERSÉPHONE aux Grâces qui s'éloignent.
très expressif, très éploré.

f - nè - - - bres. *p* Grâces d'or!..

p *tr* *dim.* *pp*

LES VOIX DES ÂMES (au loin)

pp Res - - - tez en - cor! grâces d'or! Res -

pp Res - - - tez en - cor! grâces d'or! Res -

pp Res - - - tez en - cor! grâces d'or! Res -

pp Res - - - tez en - cor! grâces d'or! Res -

Res - - - tez en - cor!

- tez! grâces d'or! un seul mo -

- tez! grâces d'or! un seul mo -

- tez! grâces d'or!

Res - tez!

cres.

suppliant.

ment!... grâces d'or! un mo-ment res -

ment!... grâces d'or! un mo-ment res -

mf Res - tez! un mo-ment res -

pp LES COMPAGNES DE PERSÉPHONE Res - tez! un mo-ment res -

suppliant. Un mo-ment res - tez en - cor!... grâces

f *p* *f* *tr* *p* *f*

p *pp* *pp*

- tez en - cor!... Res - tez!... en -

p *pp* *pp*

- tez en - cor!... Res - tez!... en -

p *pp* *pp*

- tez en - cor!... Res - tez!... en -

p *pp* *pp*

- tez en - cor!... Res - tez!... en -

f *f*

d'or! Res - tez!... en - cor!...

p *tr* *tr* *tr* *pp*

Vaine prière, et c'est en vain aussi que les Furies tendent des bras
désespérés vers le cortège de joie et de grâce disparu.

dim.
- cor!..

dim.
- cor!..

dim.
- cor!..

dim.
- cor!..

La suprême lueur s'éteint.
Perséphone, alors, laisse tomber toutes
les roses qui s'effeuillent. elle reprend
son attitude d'idole froide, fine et mélan-
colique. Une de ses compagnes lui a
remis le lys noir dans la main.

rall.
sempre pp e dim.

Lent. plaintif. (*Lento espressivo*)
60 = ♩

pp

PERSÉPHONE, immobile.

p
Main - tenant dans la gaine é - troi - te De mon trô - ne et -

P. *dim.* *p*
de mon devoir, Je me tiens, pâle et toute droite,

P. *p*
a - - vec dans la main un lys noir.

P. *fff* *p*
Hé - las!
fff *p*
Hé - las!
TOUTES LES ÂMES (au loin) Hé - las!
avec un sanglot déchirant. *fff* *p*
Hé - las!
Hé - las!

p *f* *ff* *fff* *p* *p*
fff *p*